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answers we give to such questions, our interests and duties remain essentially the same.

My plea was that we spare more time from the discussion of these fascinating and time-honored problems for the investigation of our actual human interests, and the means to their realization. There is at present so much darkness here, so much prejudice, so much obscuring passion, men and women are floundering so piteously and making such a mess of their lives, that their Macedonian cry should indeed meet with response from philosophy. There is work here for everybody. The rational ordering of human life on earth is a task that needs the economist, the statesman, the sociologist, and a hundred others; but it needs the philosopher too.

Keep on, then, metaphysicians, epistemologists, historians, North Pole explorers, and all the rest, in your attempts to gratify your insatiable curiosity. We too are eager to know what can be known in these far-off fields. But do not assume airs, as if you were the priests and guardians of man's highest instincts. There are, after all, more urgent affairs to be attended to just now. And the greatest philosopher, like the greatest poet, is he whose vision is like a pillar of fire, showing the way in which they shall walk to those who are bearing the brunt of the battle, doing the work of the world.

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REVIEWS AND ABSTRACTS OF LITERATURE

Pascal. KARL BORNHAUSEN. Basel: Verlag von Friedrich Reinhardt. 1920. Pp. xi + 286.

Professor Bornhausen, formerly of Marburg, now of Breslau, has already made notable contributions to Pascal research (*Die Ethik Pascals*, 1907). His present work is the "first historical-critical biography of Pascal in German." It was written almost wholly while the author was a prisoner of war in France.

Bornhausen divides Pascal's life into three periods: to the death of his father 1651, between the world and the new birth 1651-1655, and the new life 1655-1662. At the appropriate chronological points appear translations of the more important minor writings of Pascal, based largely on a critical revision of Herber-Rohow's translation; but only a few lines are quoted from the *Provinciales* and the *Pensées*. While this method doubtless has a practical justification, the result is less than justice to the rich content of Pascal's masterpieces.

Some of the author's theses are briefly to be summarized as follows. The *Discours sur les passions de l'amour* is genuine, although it is possible to doubt it. Pascal owed nothing of importance to

Descartes in connection with the famous experiment to prove the pressure of the air. The treatise *De l'esprit géométrique* is not to be dated 1658 (as Brunschvicg), nor early in 1655 (as Strowski), but Sept.-Nov. 1654, prior to the ecstatic night of the second conversion, Nov. 23 (as Cassirer); if this dating be correct, it leads to a valuable addition to our knowledge of the intellectual antecedents of Pascal's conversion. Bornhausen subjects the so-called "amulet" to a searching and sympathetic analysis; its last three lines with their reference to "Total submission to Jesus Christ and to my director" he regards as genuine, but not a product of the experience of the conversion night.

Philosophically most significant is the treatment of Pascal's "*esprit de finesse*" and "*coeur*" (pp. 77, 250 ff.). Bornhausen undertakes to defend Pascal against the charge of being a theologian of feeling, or a dualist in whom heart and head are separated, as in Jacobi. The heart, which has reasons that the reason does not know, is not far different from what Descartes meant by intuition. Now, "for Descartes, intuition was an intellectual process, immediate perception of the intellect without the aid of judgment." Thus Pascal says that "the heart feels tridimensional space." To identify "heart" with "*Gefühlskraft*" is misleading. It is rather a source of spiritual certainty analogous to the method of the understanding. "What Rousseau later designates '*sentiment*,' what appears in Bergson and the modern nature-mysticism as intuition is much vaguer than what Pascal understands by '*coeur*!'" This interpretation of Pascal is sufficiently important to have been worthy of a fuller and more explicit discussion than it received.

The book gives a picture of the personality and life of Pascal that no student of the thought of the 17th century can well overlook.

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Beauty and the Beast, an Essay in Evolutionary Æsthetic. STEWART A. McDOWALL. Cambridge University Press. 1920. Pp. 93.

This book is written with the intention of making an emendation to Croce's theory of esthetic. Croce's view is accepted on the whole, but Mr. McDowall feels that Croce's "intuition" is left unexplained with the consequence that Croce's whole theory and definition of beauty are left hanging in the air. Mr. McDowall undertakes to build a foundation for Croce's system, and he does this by postulating a personal God and explaining the intuition as the consciousness of relation ultimately with God. This consciousness of relation is Love. It has its origin in the sex instinct, but is not to be thought